



AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

Transcribed by  
**DAVE WHITEHALL**

# THE *Return* OF THE

# HELLECASTERS

**56 5 MINUTES TO SPARE**

**22 BACK ON TERRA FIRMA**

**98 MENAGE: THE BEAK/THE CLAW**

**75 HELLECASTER STOMP**

**106 HELLECASTER THEME**

**86 HELP I'VE FALLEN  
(AND I CAN'T GET UP)**

**3 HIGHLANDER BOOGIE**

**37 KING ARTHUR'S DREAM**

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**82 PASSION**

**12 PETER GUNN**

**66 ROCKIN' THE DOG**

**29 SWEET DREAMS**

**112 Notation Legend**

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7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

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# Highlander Boogie

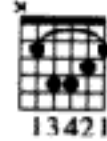
Written by John Jorgenson

Fast Boogie ♩ = 188 (♩ = ♩<sup>3</sup>)

\*\*A5

A

Bm



G

D

Gtr. 1 (John Jorgenson)

Staff 1: Musical notation for Gtr. 1. Includes dynamic *f*, *grad. bend*, *full*, and *w/ pick hand*. Chord symbols A5, Bm, G, D are indicated above the staff.

Staff 2: TAB notation for Gtr. 1.

Gtr. 2 (Jerry Donahue)

Staff 3: Musical notation for Gtr. 2. Includes dynamic *f*, *grad. bend*, *full*, and *w/ pick hand*.

Staff 4: TAB notation for Gtr. 2.

Gtr. 3 (Will Ray)

play 2nd time only

Rhy. Fig. 1

Staff 5: Musical notation for Gtr. 3. Includes dynamic *mf* and *Harm.*

Staff 6: TAB notation for Gtr. 3.

\*Key signature denotes A Mixolydian.

\*\*Chord symbols reflect combined tonality.

A5

G

D

Staff 7: Musical notation for the final section. Includes dynamic *mf* and *Harm.*. Chord symbols A5, G, D are indicated above the staff.

Staff 8: TAB notation for the final section.

Staff 9: Musical notation for the final section. Includes dynamic *mf* and *Harm.*. Chord symbols A5, G, D are indicated above the staff.

Staff 10: TAB notation for the final section.

Staff 11: Musical notation for the final section. Includes dynamic *mf* and *Harm.*. Chord symbols A5, G, D are indicated above the staff.

Staff 12: TAB notation for the final section.

**B** N.C. E N.C.

*f* P.M. P.M. on ⑥

*f* P.M. on ⑥

*mf* P.M. P.M.

\*Key signature denotes E Mixolydian.

E N.C. G

P.M. P.M. - P.M.

P.M. - P.M.

Harm. - - -

**C** **A** **G** **D**

*f*

*mf*

Harm. — — — — — 1

**A** **G** **D**

*mf*

Harm. — — — — — 1



D

N.C. E

N.C.

1.

2.

G

P.M.

P.M.

P.M.

P.M. on (6) - - - - -

Harm. - - - - -

mf

E Guitar Solo (John Jorgenson)

Bm

N.C.

Bm

N.C.

Bm

N.C.

Gtr. 1

f

P.H. P.H. - - - - -

P.M. - - - - -

full

1/2

full

pitch: G# F#

Rhy. Fig. 2

Gtrs. 2 & 3

mf

Musical score for "The Highway" by The Highwaymen. The score is in G major (one sharp) and 4/4 time. It features a guitar part with various techniques including triplets, bends, and slides, and a vocal line. The guitar part includes a key signature change to D major (two sharps) for a section. The score is divided into measures, with some measures containing multiple staves for guitar and one for vocal. The guitar part includes a key signature change to D major (two sharps) for a section. The score is divided into measures, with some measures containing multiple staves for guitar and one for vocal.

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile  
A

End Rhy. Fig. 2 A

Gtr. 1 *loco*

(Gtr. 3 cont. in notation)

semi-harm. 1/4 full 1/2 grad. release

5 7 5 (5) 7 5 7 (7) 0 3

Gtr. 3

*f* full \*w/ slide and B-bender

12 12 15 15 (15) 12 8 10 full 10 12 full 12 14 full 14 16 grad. bend

\*w/ slide on L.H. unless noted.





E N.C. G

P.M. P.M. on (6) ---

P.M. grad. bend let ring full

Harm. ---

# **H** Guitar Solo (Jerry Donahue)

Gtrs. 1 & 3: w/ Rhy. Fig. 2, simile

Bm N.C.

Gtr. 2

Bm N.C. Bm N.C. Bm N.C.

let ring throughout

full full full hold bend full grad. bend and release 1 1/2 full

(7) 7 7 5 7 5 7 5 6 0 0 0 2 2 (2) 2 (2) 2 2 2 0 0 (0)

\*Open string bends are behind the nut only.

Bm N.C. A Bm

full full full 1/2 full

(0) 0 0 3 0 0 2 0 0 3 0 3 (3) 2 1 2 0 0 0 0 5 4 7 9 7

8va loco

hold bend full full grad. bend 2 1/2

9 10 10 9 7 10 7 10 14 15 17 14 15 17 19 16 17 16 18 15 14 16 14 13 11 9 7 6 9 7 9 7 (7) 11 9

\* Bend behind nut.



**I**

Gtr. 1

A N.C. A G D A

*f*

Gtr. 2

*f*

Gtr. 3

*f*

N.C. A G D A N.C.

A G D A N.C. A

Harm. -----

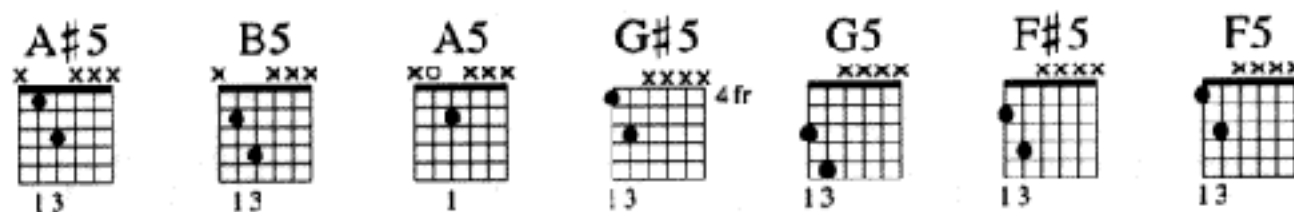
G D N.C.A N.C. A6

Harm. -----



# Peter Gunn

By Henry Mancini



## A Intro

Private Eye Groove ♩ = 122

Gtr. 1 (clean) Jerry Donahue

N.C.(E)

Gtrs. 1 & 2

† Key signature denotes E Mixolydian

\* Duane Eddyish twang is the result of headstock peg bends.

## B

N.C.(E)

\*Gtr. 1

Gtr. 4 (clean)

Gtr. 2

Rhy. Fig. 1

Gtrs. 4 & 5

\* Gtr. 5

\* 6-str. bass arr. for gtr.

\*Doubled w/ 6 str. bass (same octave)

1. E5 F5 F#5 G5 2.

End Rhy. Fig. 1

\* 6-str. bass plays lower notes of chords throughout.



N.C. E N.C. B7#9 N.C. E5 N.C. G#5 G5 F#5 F5

4 5 3 4 4 2 0 2 2

4 5 3 4 3 2 1 2

4 5 3 4 4 2 0 2 0 2

0 0 (0) (0) 6 5 4 3 2 1

trun

trun

Gtr. 4 Gtrs. 4 & 5

Gtr. 5 divisi

0 2 0 2 5 3 0 0

2 2 0 2 (0 2) 0

2 2 0 2 5 3 0

0 2 0 2 1 2 3 4

4/7 7

2 2 2 1 0 4 3 2 1

**C** Gtrs. 4 & 5: w/ Rhy. Fig. 1, simile  
N.C. (E)  
Rhy. Fig. 2

Gtr. 1

let ring

End Rhy. Fig. 2

7 4 7 4 0 4 7 9 10 10 10 10 9 7 4 2 4 5 6

5 2 0 2 0 3 0 5 3 5 2 0 2 5 7 8 8 8 8 7 5 2 0 2 3 4

Gtr. 2

1/2 1/2 1/2 1/2

2 9 11 2 6 4 6 6 6 6 6 6 6 4 6 4 6 1 2 (2) 0

Gtr. 1

Rhy. Fig. 3

Gtr. 6 tacet

mp mf let ring

2 2 1 1 0 0 4 4 7 4 7 12 6 4 7 9 10 10 10  
0 0 1 1 2 2 3 3 5 2 0 2 0 3 0 5 3 5 9 4 2 5 7 8 8 8

Gtr. 6 (clean)

Gtr. 2

Gtr. 2  
divisi

4 6 4 7 6 (6) 4 6 6 1/2 1/2 1/2  
2 4 2 6 6 6 6 6 6

Gtr. 1

End Rhy. Fig. 3

10 9 7 4 2 4 0 1 0 0 0 4 5 3 4 4 2 0 2 2  
8 7 5 2 0 2 0 2 3 4 2 0 3 0 5 3 0 0 2 0 3 0 5 3

Gtr. 2

Gtr. 3

6 6 4 6 4 6 1 2 (2) 0 2 2 2 2 2 0 2 5 3 0 0

Gtrs. 4 & 5

0 0 0



**D** Guitar Solo (Jerry Donahue)

Gtr. 5: w/ Riff A, 4 times

Gtr. 6: w/ Riff B, 4 times

N.C.(F#)

B7#9      N.C.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of two sharps (F# and C#). The bass line is written in a simple, folk-like style. The score is divided into four measures by vertical bar lines. The first measure contains the first line of the melody and the first line of the bass line. The second measure contains the second line of the melody and the second line of the bass line. The third measure contains the third line of the melody and the third line of the bass line. The fourth measure contains the fourth line of the melody and the fourth line of the bass line. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style. The score is divided into four measures by vertical bar lines. The first measure contains the first line of the melody and the first line of the bass line. The second measure contains the second line of the melody and the second line of the bass line. The third measure contains the third line of the melody and the third line of the bass line. The fourth measure contains the fourth line of the melody and the fourth line of the bass line.

Gtr. 1

grad. release

*f*

grad. release

fdbk.

let ring

pitch: G#

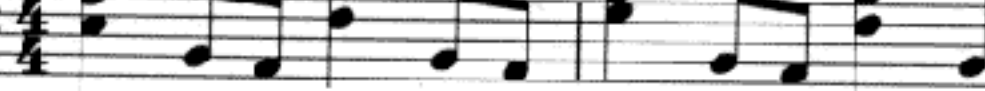
Gtr. 4

4 5 4 2      4 5 4 2      4 5 4 2      4 5 4 2

**Riff A**  
Gtr. 5

**Riff B**  
Gtr. 6

*p* w/ chorus  
let ring throughout



[illegible]

17



let ring - - - -  
1 1/2

slight P.M.

**F** Guitar Solo (John Jorgenson)  
Gtr. 2 tacet

A N.C.  
Gtr. 2  
Gtr. 3  
Gtr. 3 divisi w/ talk box  
full  
Gtrs. 4 & 5  
slight P.M.

**G** Guitar Solo (Jeff Ross)  
Gtr. 3 tacet

B  
Gtr. 3  
Gtr. 7  
Gtr. 7 (clean) divisi full  
f\* w/ Leslie  
P.M.

\* Rotating speaker effect

B5 \*B7/D# F#m B5 N.C.

full 7 7 12 7 10 7 9 (9) 7 9 6 7 1/2 1/2 12 10 12 12 (12) 10 12 1/2

P.M. ---

4 4 4 4 4 4 4 4 2 2 2 2 0 2 4 4

2 2 2 2 2 2 2 2 2 2 2 2 4 2 4 2

\*Bass plays D#.

\*\* Played behind the beat.

**H**  
Gtr. 1: w/ Rhy. Fig. 2, E9 simile

B5 N.C. A#5 B5 A#5 B5 A#5 A5 G#5 G5 F#5 F5

Gtr. 6

full 10 12 10 7 9 9 7 7 7 7 10 7 10 7 9 10 9 7 10 9 6 9 7 5 7

Gtr. 4 mf

1/2 1/2 1/2 1/2

4 2 1 1 1 1 1 2 2 2 1 0 4 3 2 1

Gtr. 3

Gtr. 2 divisi

mf

Gtr. 1

16 13 4 7 9 10 10 10 2 5 7 8 8 8

Gtr. 2

15 12 1 0 12 10 1 1 4 3 3 3 1/2 1/2 1/2



Gtr. 1: w/ Rhy. Fig. 3, simile

E5 F5 F#5 G5 E9

Gtr. 1

Gtr. 3

10 9 7 4 2 4  
8 7 5 2 0 2

3 4

0 0 0 0 0 0 0 0 7  
5 5 4 4 3 3 2 2 7

3

Gtr. 3

Gtr. 2 *divisi*

Gtr. 3

Gtr. 4

Gtr. 2 *divisi*

1/2

3 3 1 3 3 3

0 1  
0 0

9

4

N.C.

8va

Gtr. 3 *loco*

15 12

7

19 18 (18) 12 10

9 7 9 9 9 9

1/2 1/2 1/2

8va

Gtr. 4

Gtr. 6

*mp*

16 13

6

16 15 (15)

4 4 6 0 0 0

1/2 1/2 1/2

3

Gtr. 1

let ring

1/2

9 9 7 9 7 9

0 1  
0 0

0 2  
0 3

0 1  
0 0

0 2  
0 3

3

Gtr. 3

Gtr. 6 *divisi*

1/2

6 6 4 3 5 4

0 1  
3 4

3 4  
1 2

Gtrs. 4 & 5

3 3

rit.

0 0 2 0 3 0 5 3 0 0 2 0 3 0 5 3 0 7 8 6 7 5 4 6 5 4 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a half note G4, a quarter note F#4, and a quarter note E4. The melody then continues with a series of chords: G4-B4, A4-C5, B4-A4, G4-F#4, and F#4-E4. The bottom staff is in bass clef and contains a sequence of numbers: 0, 4, 5, 0, 4, 0, followed by a 2. This is followed by a series of chords: G2-B2, A2-C3, B2-A2, G2-F#2, and F#2-E2. The score ends with a double bar line.

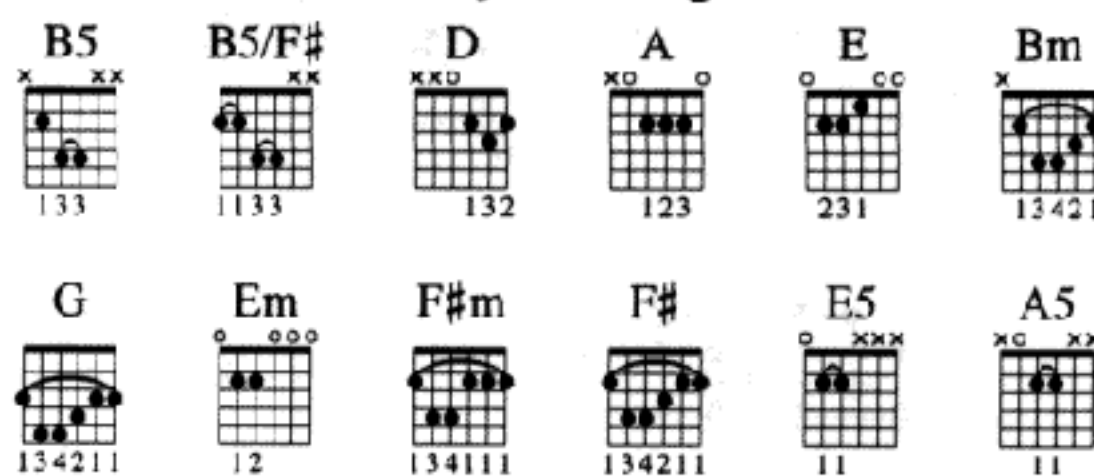
The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a key signature of one sharp (F#) and a common time signature (C). The melody is simple and melodic. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and single notes. The second system continues the piece, with the vocal line ending on a final note and the piano accompaniment concluding with a few final chords. The score is written in a clear, legible font, with standard musical notation including notes, rests, and bar lines.

21



# Back On Terra Firma

Written by John Jorgenson



## A Intro

Solid Rock ♩ = 114

Bm

D/A

A

E

Bm B5

(synth) Gtr. 1 (dist.) 8

*f*

\*Gtr. 2 *mf*

\*Piano and gtr. arr. for one gtr.

TAB

B5/F# D A E

## B

Bm Rhy. Fig. 1

D

E

Bm

D

E

Gtr. 3 (dist.)

*f*

full

1/2

full

1/2

3

TAB

1. **Bm** **D** **E** **G** **D** **Em**

2. **D** **Em** **Bm** **Rhy. Fig. 2**

End Rhy. Fig. 1

Gtr. 4 (clean) *mf*

**F#m** **G** **Em** **F#** **Bm** **F#m** **G**

let ring

**Em** **A** **B** **C#** **D** **A** **G** **F#** **Em**

let ring

full







A5

0 0 10 0 0 0 10 9 10 10 10 10 12 | 10 0 7 10 15 10 7 0 7 10 14 10 7 0 7 10 12 10 7

0 3 5 7 5 3 0 3 5 7 5 3 0 3 5 7 5 | 3 5 3 5 3 4 2 4 4 2 | 4 3 2 0 2 3 2 0 2 3 2 0 4 2 3 2

B5

0 2 4 2 3 2 0 2 3 2 0 2 4 3 2 0 2 4 0 5 | 4 7 9 9 9 9 9 9 9 9 9 9 9 9 9 9

A5

7 7 7 7 7 7 7 7 7 7 12 10 | 10 12 10 12 10 9 10 9 10 9 7 9 7 9 (9) full

E

8va

loco

full

P.H.

pitch: G#

(9) (9) 7 9 7 9 7 9 8 7 5 7 5 7 11 9 11 0 | 4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0

[F]

Gtr. 2: w/ Rhy. Fig. 2

Bm

F#m

G

Em

F#

Bm

mf

1/2

let ring

7 6 7 7 7 9 6 7 7 6 (6) 4 4 2 3 2 3 0 0 2 3 2 3 7 7 9





G

D

Em

D

Em

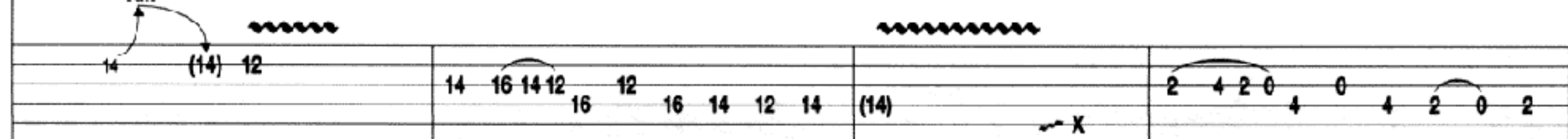
Gtr. 2

8va

loco



full



Gtr. 1

Gtr. 5

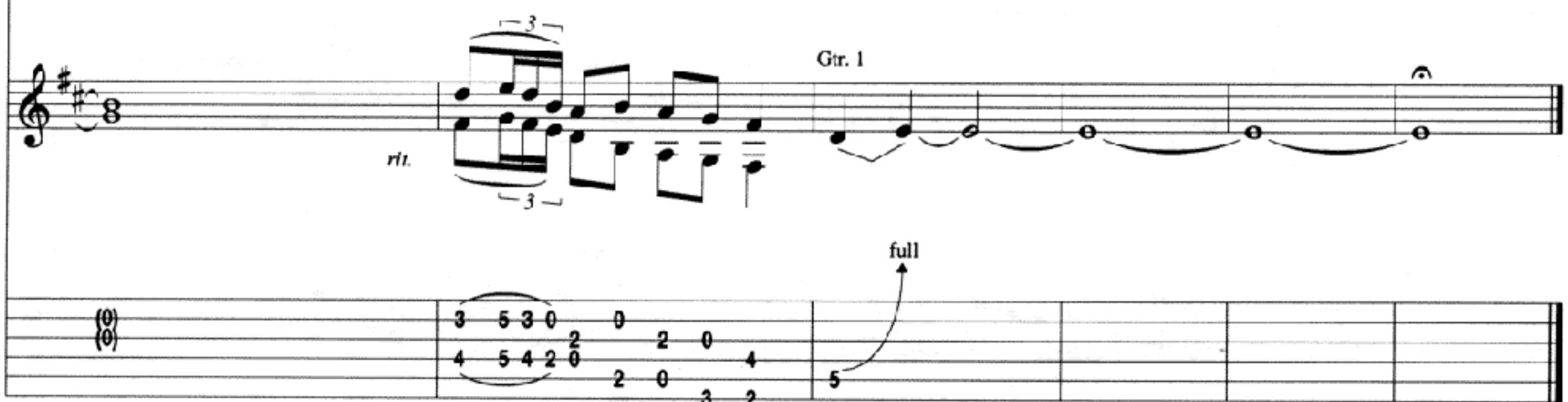
Gtr. 1  
divisi

Begin Fade

Fade Out

Gtr. 5 tacet  
Em

pitch: B



# Sweet Dreams

Words and Music by Don Gibson

## A Intro

Freely  
N.C.(D)

Gtr. 1 (clean) Will Ray

## B

Slowly  $\text{♩} = 57$   
\*\*G

A

D

Cadd9

*< mf < mf < mf* w/ compression

\*vol. swells

1/2 1/2 1/2 full

3 5 7 7 7 7 (7) 5 6 4 5 6 6 7 (7) 4 5 7

TAB

Gtr. 2 (clean)

*p* let ring throughout

0 0 0 0 0 0 2 2 2 2 2 2 0 2 3 2 0 3 0

TAB

Gtr. 3 (clean)

*p* let ring throughout

3 0 0 0 5 2 2 5 0 2 3 3 2 0 3 0

TAB

\*Manipulate guitar's volume control with right hand pinky.

\*\*Chord symbols reflect combined tonality.

Bm7 D/A G A D Cadd9

rake rake

1/2 1/2 1/2 w/ B bender full full full

3 5 5 7 7 7 7 7 (7) 5 6 7 5 6 5 (5) 5 6 5 (5) 7 5 (5) 4 5 7

5 (5)

3 0 4 0 4 2 2 4 0 0 0 0 0 0 0 0 2 2 2 2 2 5 2 2 0 2 3 2 0 3 0

2 4 0 4 2 4 0 0 0 0 0 0 0 0 0 2 2 4 2 4 0 3 2 0 3 0

2 3 2 3 2 3 0 0 0 2 0 2 2 2 0 2 3 2 0 3 0

2 0 4 2 3 0 0 0 2 0 2 2 2 0 2 3 2 0 3 0

TAB

[illegible]

The image shows a musical score for guitar, consisting of a melody line in the treble clef and two bass lines. The melody line includes chords G, D/F#, Em, G, and C, with various techniques like 'let ring', 'Harm. let ring', and 'grad. release'. The bass lines are numbered with fret numbers (0-12) and include techniques like 'full' and 'grad. release'.



G D G C G D

3 4:3 3 3

full full full

1

X

3 5 (5) 3 5 (5) 3

2 0 0 2 0 2 2 3 2 2 (2) 0 2 0 2 0 2 0

0 0 2 3 0 2 3 3 2 0 0 0 2 3 2 0 0 0 0 2 3 2 0 2

0 3 0 2 3 3 0 3 3 1 1 0 0 0 0 2 3 2 3 2

**C**

Gtrs. 1 G A/C#

3 3 3 3 3 3 3 3

Harm.

1/2

full full full full full

10 10 10 (10) 8 10 8 7 8 10 8 7 8 7 9 7 9 (9) 7 9 7 0 6 0 4 0 4 2 0 0 4 2 0 4 0 4 2 0

Rhy. Fig. 1

Gtrs. 2 & 3

0 0 0 0 0 2 3 4 2 2 2 2 4 2 2



**G** **C**

1/2 1/2 1/2 1/2

w/ B bender full full full full

10 12 12 10 11 9 7 5 3 5 3

X

0 0 0 0 0 0 0 2 3 2 0 2 2 0 2 2 3 2

**G** **D/F#** **Em**

4:3

grad. slides

full full full full 1 1/2 full 1 1/2 1 1/2 1 1/2

(4) 0 (0 2) 0 (0 2) 0 (0 2) 0 2 0

0 0 0 0 0 2 3 2 0 2 2 0 2 0 2 0

**G** **C** **G** **D**

grad. slides w/ L.H. slide

full full \*full full

5/12 10 10/12 10 10/12 10 12 8 10 7 8 9 7 7 5 3 1 2 2 0 2 2 0 2 0 3 3 3 3 3 2

0 0 0 2 0 1 0 2 0 0 0 0 2 3 2 3 2



**G** **C** **G** **D**

even ♭'s throughout

P.M. on (4) - - - - -

full full full full full full

End Rhy. Fig. 1

**D** Gtrs. 2 & 3: w/ Rhy. Fig. 1, simile

**G** **A/C#**

Gtr. 1

8va

w/o slide

1/2 1/2 full full full grad. release

12 12 12 12 14 12 11 12 14 12 0 15 0 0 0 15 15 15 15 14 14 12 X 12 15

**D** **Cadd9**

8va

2:3 3 3

full 1 1/2

17 15 17 17 15 14 17 14 17 14 14 15 16 14 16 12 14 11 12 11 10

**Bm loco** **D/A**

full

12 11 10 12 11 10 12 10 12 11 9 11 9 10 7 9 7 8 5 7 5 4 5 4 2 4 2 0 4 0 4 2 0



**G5**

D

8572

Gtr. 1

[illegible]

Gtrs. 2 & 3

Gtrs. 2 & 3

*rit.*

0 3 0 0 4 2 0

0 3 0 0 4 2 0

## A Tempo

N.C.

8vz

*loco*

The first staff of music is in treble clef with a key signature of one sharp (F#) and a time signature of 15/8. It contains a single melodic line with eighth and sixteenth notes, ending with a repeat sign. The notes correspond to the following fret numbers on the guitar: 19, 15, 17, 15, 19, 15, 17, 15, 15, 17, 15, 16, 15, 17, 15, 16, 15, 14, 13, 16, 13, 14, 13, 11, 10, 12, 10, 11.

**G**

D

C

**G**

The first system of musical notation for 'The Sound of Silence' is shown. It features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The lyrics 'The sound of silence' are written below the notes. The notation includes various musical symbols such as beams, slurs, and a 'rit.' (ritardando) marking. A 'w/ B bender' (with B bender) marking is also present, indicating a specific guitar technique. The system ends with a double bar line.

\*Bend behind nut



**Written by Jerry Donahue**

**Slow and Majestic** ♩ = 66

**G#m(add2/D#)**

 $\text{CH}_3$ [illegible]

## F#

[illegible]

E

The first measure of the musical score for "The Sound of Silence" is shown. It features a treble clef, a key signature of four sharps (F#, C#, G#, D#), and a 4/4 time signature. The notation includes a whole note chord consisting of F#, C#, G#, and D# (F#C#G#D#). Below the staff, the word "TAB" is written vertically, and the fret numbers 4, 5, and 4 are indicated for the first three strings.

E B G#5 D#m A#m/C# C# G#5

let ring - - - -

1/2 1/2

Gtr. 3 (clean) John Jorgenson

E F#m/A# E

mf A.H. T

17 19 17

Gtr. 1

1 3 1 3 1 2 0 3 1 3 1 2 2 1 4 4 1 4 4 2 4 2 0 3 3 0 (3) 1 3 4 1

G#5 Bmaj7 E G#m7 D#m/F# D#m A#m/C# C# G#m7

A.H. A.H. A.H. A.H.

T T T T

16 16 16 15

p mf p mp mf

let ring - - - -

1/2 1/2

C

F# E5 B5 Esus2 F# E5 G#5 Emaj7 F#add2/A# Badd4G#m Emaj7 B/D# F#/A# C#/G#

Gtr. 1



let ring - - -

let ring - - -

let ring - - -

let (2) ring - - -

F# E5 B5 Esus2 F# E5 G#5 F#add2/A# Bsus4 B E G#7 D#m A#m C#/G#



mf

D

E G7 F#/A# E7 G#5 Bmaj7

Gtr. 1



p P.M. on (6) - - -

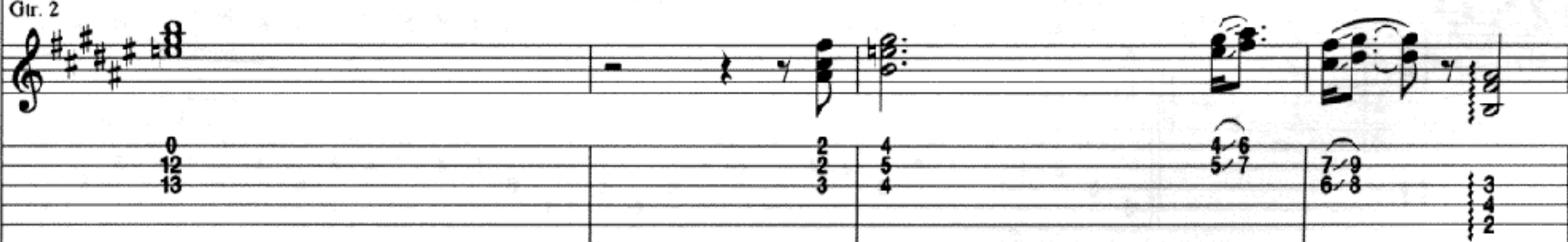
P.M. on (6) - - -

P.M. on (6) -

1/2 full 1/2 full 1/2 full

1/2

Gtr. 2



E G#m7 D#m/F# D#m A#m/C# C# G#m7



P.M. on (6) -

let ring - - -

w/ slide grad. slide

4 5 6

4 6 11



**E**

F# E5 B5 Esus2 F# E5 G#5 Emaj7 F#add2/A# Badd4G#m Emaj7 B/D# F#/A# C#/G#

Gtr. 1

let ring — — —

F# E5 B5 Esus2 F# E5 G#5 F#add2/A# Bsus4B E G#<sup>7</sup><sub>5</sub> D#m A#m C#/G#

let ring — — —

*mf*

**F**

F# F#m(add2/D#) C#<sup>7</sup><sub>5</sub>

Gtr. 2

fdbk. — — —

fdbk.

8 (8) 6 (6)

pitch: D# pitch: G#

Gtr. 1

let ring throughout

**G**

G#m/D# C#m7 F# E5 B5<sub>8va</sub> Esus2

Gtr. 3 (dist.)

8 6 15 16 14 12 12 14 14 12

Gtr. 1

let ring — — —

F# E5 G#5 Emaj7 F#add2/A# Badd4 G#m Emaj7 B/D# F#/A# C#/G#

8va

Musical notation system 1 (first system): Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with various ornaments and a bass line with fret numbers. The bass line includes triplets and a half-note bend (1/2). The fret numbers are: 15 (15), 16 15 13 16 15 13 13, 15 16, 15 11 9 (9), 11 11 (11) 10, 11 13 13 (13) (13), 11 12.

Musical notation system 1 (second system): Treble clef, key signature of three sharps. The staff contains a melodic line with a half-note bend (1/2) and a 'let ring' instruction. The bass line includes fret numbers: 4 4 4 3 0 3 (3) 1, 4 1 4 2 4 0 1, 2 0 4 0 3 1, 4 3 1 2 1 3, 4 1 3, 4 1.

F# E5 B5 Esus4 G#5 F#add2/A# B E G#<sup>7</sup>/<sub>5</sub>

8va

Musical notation system 2 (first system): Treble clef, key signature of three sharps. The staff contains a melodic line with various ornaments and a bass line with fret numbers. The fret numbers are: 11 9 14, 11 14 11 12 11, 12 14, 14 (14) 16 16 16 18 18 19 19 18 16 13 (18) 14, 14 (14) 16.

Musical notation system 2 (second system): Treble clef, key signature of three sharps. The staff contains a melodic line with a half-note bend (1/2) and a 'let ring' instruction. The bass line includes fret numbers: 4 4 4 3 0 3 (3) 4, 2 2 0, 4 4 4 3 0 3 (3) 1, 1 1, 2 0 4 0 0 4 2 4, 4 1 2 0 4.

D#m A#m C#/G F# E5 B5 Esus2 F# E5 G#5 Emaj7 F#add2/A# Badd4 G#m Emaj7

loco

Musical notation system 3 (first system): Treble clef, key signature of three sharps. The staff contains a melodic line with various ornaments and a bass line with fret numbers. The fret numbers are: 15 15 13 13 11 11 10 10 8, 11 9 8 9 9 6, 8 11 11 13 11 12 12 11 14 11 14 16 14 (14) 16 15 16 18 19 18 19.

Musical notation system 3 (second system): Treble clef, key signature of three sharps. The staff contains a melodic line with a half-note bend (1/2) and a 'let ring' instruction. The bass line includes fret numbers: 2 4 3 3 1, 4 4 4 3 0 3 (3) 4, 2 2 0, 4 4 4 3 0 3 (3) 1, 2 0 4 0 0 4 2 4, 4 1 2 0 4.

B/D# 8va F#/A# C#/G# F# E5 B5 Esus2

18 21 21 21 (21) 18 (18) 18 19 16 17 14 16 17 16 14 16

2 4 3 1 1 2 1 3 4 1 2 4 4 3 0 3 (3) 4 2 2 0

let (2) ring let ring

F# 8va E5 G#5 F#add2/A# Bsus4 B E G#<sup>7</sup><sub>5</sub>

15 16 14 14 (14) 16 16 16 18 18 19 19 (19) 18 16 14 14 14 14 full 14 12 12 13 12 11 14 11

4 4 4 3 0 3 (3) 1 1 2 0 4 0 1 0 4 2 4 2 4 1 2 0 4

D#m 8va A#m C#/G F# E5 B5/F#

14 11 11 14 11 13 11 11 11 11 12 11 (11) (11) 7 16 14 14

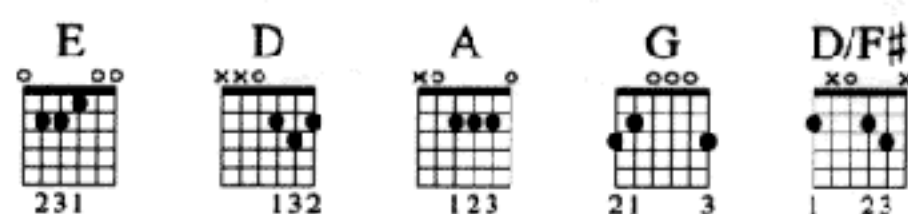
2 4 3 2 3 1 3 2 4 4 3 0 3 (3) 4 4 4 2

rit. rit. 1/2 H.H.



# Orange Blossom Special

Words and Music by Ervin T. Rouse



**A**

Fast  $\text{♩} = 165$   
N.C.(E7)

Gtr. 1 (elec.) John Jorgenson

Gtr. 2 (acous.)

ff *\*\*w/ delay throughout w/ clean tone* *f*

Tablature for Gtr. 1 (elec.) and Gtr. 2 (acous.) showing fret numbers and timing.

\*Key sig. denotes E mixolydian

\*\*delay length =  $\text{♩}$ . Mix = 50% w/ single repeat; echoes shown in parenthesis in meas. 1-4

*echo simile*

Tablature for Gtr. 1 (elec.) and Gtr. 2 (acous.) showing fret numbers and timing.

Chord diagrams for D, E, and D.

Tablature for Gtr. 1 (elec.) and Gtr. 2 (acous.) showing fret numbers and timing.

Chord diagrams for E, D, E, and D.

Tablature for Gtr. 1 (elec.) and Gtr. 2 (acous.) showing fret numbers and timing.

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E

E

Rhy. Fig. 1

\*Gtr. 2: w/ Rhy. Fig. 1, throughout, simile

End Rhy. Fig. 1

\*Follow chord changes.

B

E

\*A.H. -

T T T T T T T T T T T T T T T T

\*Tap strings with right index finger (at fret indicated) directly over fretwire.

A.H. -

T T T T T T T T T T T T T T T T T T T T T T

A.H. -

A.H. A.H. A.H. A.H. A.H. A.H. A.H.

T T T T T T T T T T T T T T T T

f mf

\*Push headstock from behind while supporting guitar body with palm of picking hand.

[illegible]



[illegible][illegible][illegible]

D E

T T T T T T T T T T T T

4 7 12 7 4 7 11 7 4 7 9 7 9 7 9 7 6 9 14 9 6 9 12 9 6 9 11 9 6 9 11 9

A E

T T

0 5 7 9 12 9 7 5 0 5 7 9 12 9 7 5 0 5 7 9 12 9 7 9 10 9 7

11 9 7 9 11 9 7 9 7 7

A

T T T T T

0 4 5 7 10 7 5 4 0 4 5 7 10 7 5 4 0 4 5 7 10 7 5 7 9 7 5 0 5 7 9 12 9 7 5 0 5 7 9 12 9 7 5

D/F A E A

T T T T T T T grad. slide

0 5 7 9 12 9 10 12 14 12 10 17 14 10 14 17 14 10 12 17 12 9 12 17 12 9 12 16 12 10 12 16 12 10 12 17 12 4 22

fingering: 1 2 4 ① 1 2 4 ① 4 2

E

full 1/2 full let ring let ring full full

7 7 (7) (7) 11 14 14 (11) 10 13 13

Gtr. 1

ff full full 1/2

22 (22) 5 (5) (5)

The musical score for "Chicken Pickin'" is presented in two systems. The first system features a treble clef staff with a key signature of two sharps (F# and C#). It begins with a D major chord, followed by a melodic line with a triplet of eighth notes. This is followed by an E major chord. The second system continues the melody with a series of eighth notes, some marked with a 'v' for accents. Below the staff, there are two rows of guitar-specific notation. The first row shows fret numbers: 3, 2, and then a triplet of 3, 5, 7, followed by 5. The second row shows fret numbers: 4, 6, 7, 6, and then a triplet of 4, 6, 7, followed by 6. The third system includes a 1/2 note and a series of fret numbers: 0, 0, 2, 0, 4, 2, 0. The fourth system includes a full hold bend, a series of fret numbers: 4, 2, 2, and a final fret number (4) with a downward arrow. The score is labeled "chicken pickin' throughout" and "let ring - - - - let ring - - - -". A note at the top right says "\*Bend open string behind the nut."

The musical notation for the guitar solo in "Sweet Home Alabama" is shown in two staves. The top staff is in G major (one sharp). The bottom staff shows the fretting technique with arrows indicating bends and fret numbers. Labels include "let ring", "grad. release", "hold bend", "full", "3/4", "1/2", and "1/4".



8va

\*Bend and vibrate open notes behind the nut w/ left hand.

grad. release

grad. bend

grad. release

let ring

*loco*

\*Bend strings behind nut w/ left hand.

P.M. on 6

grad. bend

H

let ring

full

grad. bend

1/2

2 1/2

1/2

1/2

1/2

1/2

1/2

let ring

full

grad. bend

1/2

2 1/2

1/2

1/2

1/2

1/2

1/2

let ring

full

grad. bend

1/2

2 1/2

1/2

1/2

1/2

1/2

1/2

let ring

full

grad. bend

1/2

2 1/2

1/2

1/2

1/2

1/2

1/2



E A E

Gtr. 4 (Will Ray) *f* neck pickup on

Gtr. 3 *divisi*

A.H. ———

grad. slide

let ring 1 1/2

grad. contrary motion bend full

full

T T

full

0 3 5 8 9 2 0 0 3

\*Slap strings with thumb.

\*\*w/ R.H. slide throughout

\*\*Slide remains stationary while slurring with L.H. Actual fretted notes shown in parentheses (R.H. slide raises pitch)

Gtr. 3 tacet

Gtr. 4

grad. slide

grad. slide

w/ slides & B string bender throughout

hold bend full

5 8 10 1 0 0 3 5 8 10 2 5 3 10 2 5 8 10 2 5 7 10 1 5 0 7 9 7 9 7 10 0 5 7 10 0 2 12 14 0 5 7 10 0 2 12 14 0 5

8va ———

3

hold bend

w/o B string bender full full

7 10 0 2 12 14 0 5 7 10 0 2 12 14 0 14 17 14 12 14 14 10 12 9 10

loco

P.M. ———

1/4

10 7 9 9 5 7 7 5 5 4 5 3 5 4 3 4 3 0 4 2 0 4 3 0 4 2 0 4 3 0 4 5 0 2 0 3 0 2

switch to bridge pickup

hold bend

hold bend

P.M. ———

full

w/ B string bender throughout

full

full

full

full

5 2 0 0 4 0 0 2 3 0 2 0 2 0 0 3 3 X 3 5 3 0 5 3 0 5 3 0 5 3 0 7 5 0 7

full

full

full

full

full

5 0 7 5 0 7 5 0 7 5 0 10 7 0 10 7 0 10 7 0 10 7 0 10 7 0 12 10 0 12



w/o slide      let ring ----- P.M. on (4)

4 0 2 4 6 8 10 12 14 (14) 9 12 9 12 11 12 11 9 0 12 9 12 9 12 9 12 12

P.M. on (4)      *pp f*      P.M. on (4)

0 12 0 10 0 12 0 10 0 9 0 12 0 10 0 9 0 10 0 9 0 7 0 9 0 0 9 9 12 9 12 11

P.M. on (4)      rake rake 3

(11) 9 0 12 0 9 0 12 0 12 0 12 0 14 12 0 10 0 9 0 12 0 10 0 9 0 10 0 9 11 11

w/ slide

(9) 0 7 9 7 9 5 7 3 5 0 1 4 5 4 1 1 4 1 0 0 1 0 3 0 1 4 0 4 5 0 1 3

J A even throughout      w/ slide      P.M.

(4) 3 4 2 4 4 5 4 2 4 2 5 3 14 (14) 14 2 2 2 2 2 2 0 0

D E A

2 4 3 2 2 4 2 2 4 3 2 2 0 3 4 5 6 4 0 4 5 0 5 0 5 6 0 6 0 6 8 8 0 8 9 9 10 10 11 (11)



D E

w/ B bender ————— let ring ————— w/ B bender —————

full full full full hold bend full full

A E

w/ slide ————— grad. slide

A D A 8va

w/ slide —————

E A D A E A

8va Gtr. 1 loco

w/ slide —————

D A

Gtr. 2 Gtr. 3

Gtr. 1 divisi let ring —————

1/4

E A

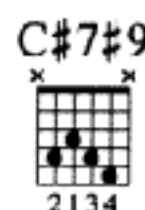
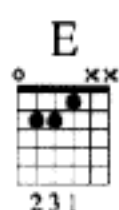
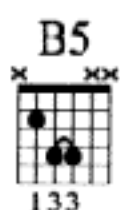
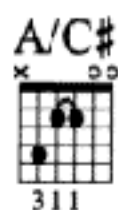
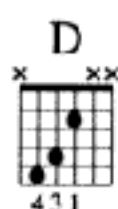
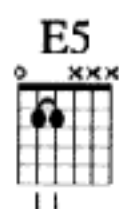
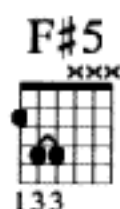
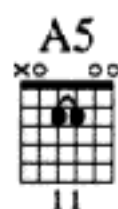
Gtr. 2 Gtr. 3 Gtr. 4

Gtr. 4 divisi

1/2

# 5 Minutes To Spare

Written by John Jorgenson



## A Intro

Heavy Rock Groove w/ Bebop Feel ♩ = 82 (♩ = ♩)

N.C.

B/F# E5

N.C.

B/F# E5

N.C.

B/F# E5

B/F# N.C.

Gtr. 1 (dist.) John Jorgenson

Intro musical notation for Gtr. 1 (dist.) John Jorgenson. The notation shows a series of eighth and sixteenth notes in the treble clef, with a forte (f) dynamic marking. The bass line consists of a steady eighth-note pattern (2 2 2 2 2) in the bass clef.

Gtr. 2 (clean) Will Ray B/F# E5 N.C.

B/F# E5 N.C.

B/F# E5 N.C.

B/F# E5 N.C.

Gtr. 1  
divisi

let ring - - - - -

full

1/2 full

Intro musical notation for Gtr. 2 (clean) Will Ray. The notation shows a series of eighth and sixteenth notes in the treble clef, with a mezzo-forte (mf) dynamic marking. The bass line consists of a steady eighth-note pattern (2 2 2 2 2) in the bass clef. There are also some longer notes and rests in the bass line.

## B

Gtr. 1 \*F#m

F#m11

B

A

F#m

F#m

F#m11

(w/ clean tone)

let ring - - - - - let ring - - - - -

1/4

let ring - - - - - let ring - - - - -

Section B musical notation for Gtr. 1. The notation shows a series of eighth and sixteenth notes in the treble clef, with a clean tone marking. The bass line consists of a steady eighth-note pattern (2 2 2 2 2) in the bass clef. There are also some longer notes and rests in the bass line.

\* Chord symbols reflect combined tonality of organ and bass parts.

G

F#m

F#m11

F#m

A

B

C#m

let ring - - - - -

1/2

Section B musical notation for Gtr. 1. The notation shows a series of eighth and sixteenth notes in the treble clef, with a clean tone marking. The bass line consists of a steady eighth-note pattern (2 2 2 2 2) in the bass clef. There are also some longer notes and rests in the bass line.

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Gtr. 5: w/ Fill 1, 2nd time

Gtr. 1

D

E

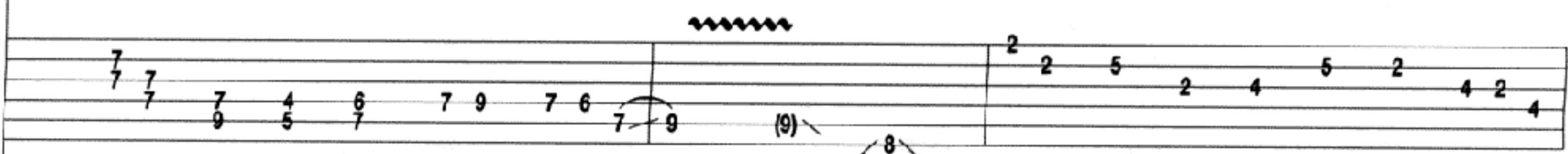
F#5

E5 F#5 N.C.

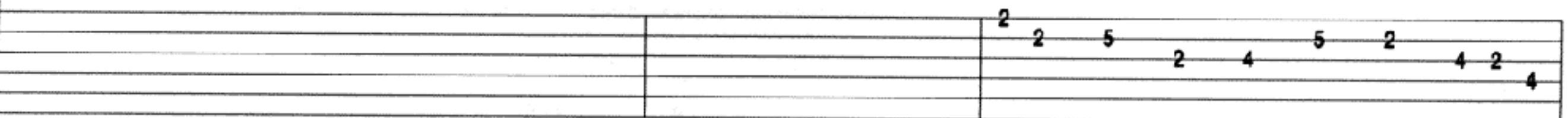
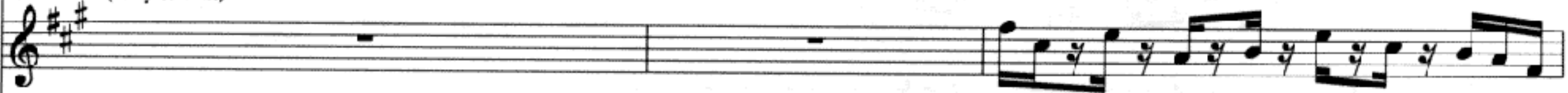
F#5

E5

F#5



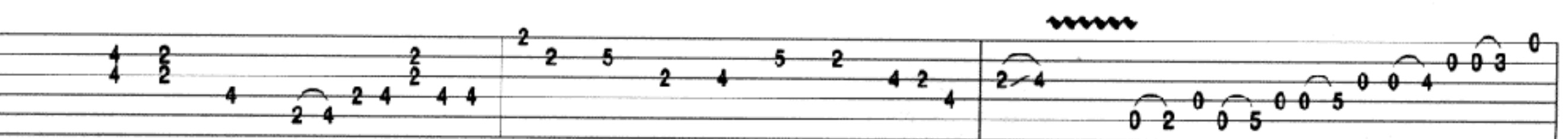
Gtrs. 2 & 3 (Jerry & Will)



B A F#m

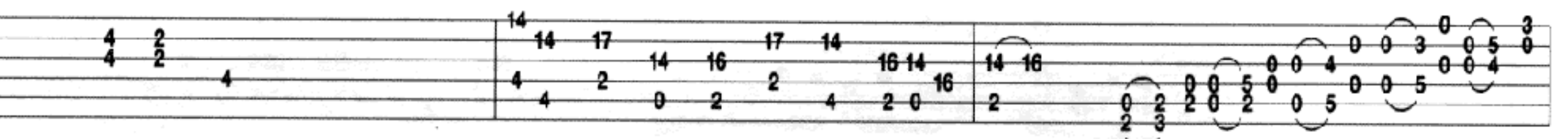
E5 F#5

G



Gtr. 2

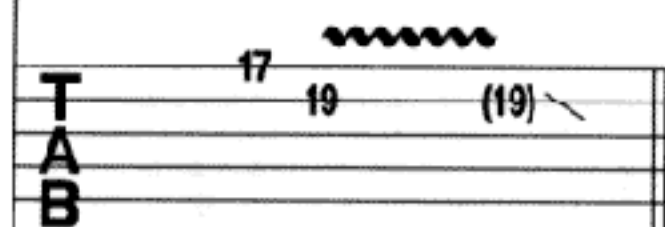
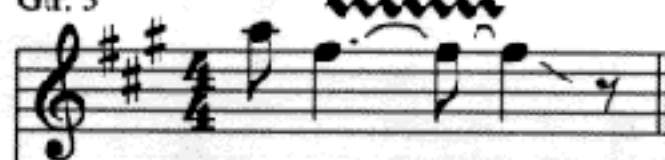
Gtr. 3  
divisi



Fill 1

Gtr. 5

8va





To Coda ⊕

F#5 E5 F#5 F#m A B C#m D E F#m E5 F#m

C

Gtr. 2 tacet A5 E/G# Gtr. 3 tacet F#m E D5/A A/C#

Gtr. 3 *mp* w/ slide Gtr. 4 *p*

D5/A E A5 E/G# F#m E

D5/A      \*B7/D#      E      C#7#9      F#m      E5      F#5

Gtr. 4 tacet

1/2

Gtr. 2

F#m B/F# E5 N.C.

B/F# Ema j7 N.C.

B/F# E5 N.C.

B/F# \* Esus2 N.C.

Gtr. 1 (dist.)

Gtr. 4  
*divisi*

w/ slide

*steady gliss.*

(Gtr. 4 cont. in slash)

Harm. — Harm. — — — —

Harm. — Harm. — — — —

\* overall harmonic analysis

**E** Guitar Solo (Will Ray)

**Double-Time** (♩ = ♩) w/ Swing Feel (♩♩ = ♩♩♩)

F#m

D

Gtr. 4  
Gtr. 1

w/ slide

E

$$F\sharp m$$

P.M. 1000 1100 1200 1300 1400 1500 1600 1700 1800 1900 2000 2100 2200 2300 2400

w/ slide on ③

D

E

$$\delta va \text{-----} \gamma$$

w/ slide - - - - -

w/ B bender

hold bend

w/ slide on ③ → w/ slide ————— w/ slide —————



**F#m** **F#** **A5** **E/G#** **F#5**

*loco*

w/o B bender

**E5** **D** **A/C#** **D/A** **E**

full w/ B bender throughout let ring full let ring full let ring full let ring full

**A5** **E/G#** **F#5** **E5** **D/A**

*8va* *loco*

let 2 ring full full full full full w/ slide

# **F** Guitar Solo (Jerry Donahue)

\* F#m

**B5** **E** **E** **C#** **C#7#9**

**6** open **5** 3fr

*even* *Gtr. 2*

full full w/ B bender full Gtr. 2 divisi 1/2 full

\*Chord symbols again reflect organ.

**F#m** **D** **E** **F#m**

let ring 1/2 let ring full hold bend full grad. release 1/2

\* Divisi notation used to illustrate independent motion of bends.

**F#m**

let ring ——— | let ring ——— | let ring ——— | let ring ———

full ↑ full ↑ full ↑ full ↑

**D E F#m A**

full ↑ full ↑ full ↑

8va ———

**E F#m E D**

let ring ——— | let ring ——— | let ring ——— | let ring ———

8va ——— loco

1/2

**A D E A E**

let ring ——— | let ring ——— | let ring ——— | let ring ——— | let ring ———

full ↑ full ↑ full ↑ full ↑ full ↑

hold bend

**F#m E D B7**

let ring ——— | let ring ——— | let ring ———

full ↑ full ↑ full ↑

mp hold bend f hold bend mp f

# Guitar Solo (John Jorgenson)

E 8va ----- C#7 Gtr. 2 loco Gtr. 5

let ring - - - full (11) 12 11 (11) 8 13 12 14

Gtr. 5 (dist.) divisi grad. full bend 14 (14) 0 full 0 0 0 0 let ring - - - mp f

\*Bend behind nut.

D E F#m

1/4 4 2 4 2 2 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 2 1 0 4 1 6 4 6 4 2 4 1 2 4 2 4 2

F#m

full (0) 0 2 0 0 2 0 4 2 2 4 2/6 5 6 5 7 full hold bend 5 7 5 7 (7) 5 7 7 (7) 4/11 10

D 8va ----- E F#m A

12 10 11/13 12 14 12 (12) 14 16 16 1/2 15 14 17 14 14 (14) 2 17 0 0 12 0 10 0 9 0 10 0

loco

E F#m E D A

7 0 5 0 4 7 5 4 5 4 7 5 6 4 2 4 1 2 1 4 2 4 2 4 2 0 0 4 2 4 2 (2) 6 5



E D B7 E C#7 *D.S. al Coda*

8va

(4) 16 17 14 17 16 17 17 full 17 17 (17) 16 17 16 17 17 16 19 19 full 19 19 1/2 19 19 1/2 19 19

Gr. 1 D E F#m E5 F#m D E

7 7 7 9 6 7 9 7 6 7 9 (9)

Gr. 2

5 7 7 7 4 6/9 6 4 6 7 9 10 7 9/11 9 7 7 9

Gr. 3 divisi

4 5 7 7 7 4 6/9 6 4 6 7 9 10 7 9/11 9 7 7 9

64

B/F# E5 N.C. B/F# E5 N.C. Gtr. 1 B/F# E5 N.C. B/F# E5 N.C. B/F# E5 N.C.

Gtr. 3

*mf* full grad. release 12 (12)

*mp* 6

Gtr. 3 divisi

*f* 3

Gtr. 1

fdbk. 1/2 full 1/2 full

End Rhy. Fig. 1

Gtr. 2

Gtr. 3

Gtr. 3 divisi

full 5 7 *mf*

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B/F# E5 N.C. B/F# E5 N.C. B/F# E5 N.C. B/F# E5 N.C. B/F# E5 N.C.

3

w/ clean tone 1/2 full 1/2 full

rake

8va

grad. bend

full 7 12 (12) 19

4 4 4 7 5 0 0 2

B/F# E5 N.C. B/F# E5 N.C. B/F# E5 N.C. B/F# E5 N.C. B/F# E5 N.C.

full hold bend grad. release 3

full 1/2 full

8va

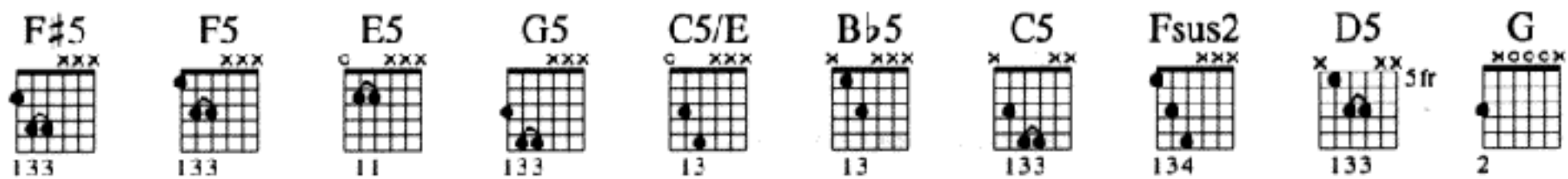
A.H. full 17 (17) 19 (19) *mp*

4 (7 4) (4) (4) 7 4 2 4

\* Tapped trill

# Rockin' The Dog

Written by Jerry Donahue



## A Intro Freely (♩ = 100-140) F#7add4

Gtr. 1 (clean) John Jorgenson

Gtr. 2 (clean) F#5

Gtr. 3 (clean) Will Ray F5

clean tone w/ chorus fade in *p* *mf* let ring *f* rake full full

\*A.H.

TAB: 0 6 7 4 0 4 0 0 0 3 0 3 4 2 4 0 0 15 16 4 1 4 4 1 0 0 1 3 3

\*Tap across 15th & 16th frets of top 4 strings, producing harmonics on D & G strings.

Gtr. 4 (clean) Jerry Donahue E5

*f* accel. let ring *rit.*

\*w/ R.H. slide grad. slide

TAB: (3) 1 3 0 3 0 1 3 5 3 (5) 3 0 9 10 7 0 10 0 9 7 0 9 7 0 6 7 0 7 0 6 7 0 4 7 0 3 2 0

\*Start slide at bridge

## Funky Tango ♩ = 115

(cont. in notation) G5 F5 G5 F5 G5 F5 G5 N.C.

Gtr. 3 8va fdbk.

Gtr. 4 divisi full grad. bend full 1 1/2 1/2

TAB: 0 (0) (0) 0 6 8 13 8 6 0 6 8 12 X

Gtr. 1 *mf* Gtr. 2 divisi w/ slide

TAB: 10 12 12 5 5 3 5 5 5 5 3 5 5 5 5 3 5 5 5 5 3 1 5



**B Melody**

G5 C5/E G5 F5 G5 C5

let ring — grad. bend full 1/2 — hold bend — let ring — — grad. bend — grad. release — let ring — —

Fingerings: 2, 1, 2, (2), 1, 3, (2), 3, 1, 2, (2), 3, (3), 3, (3), 0, 2, 2, 2

**Rhy. Fig. 1**

5 5 5 5 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

\*Divisi notation used to better illustrate duration and independent motion of notes within the melody.

C5/E F#sus2 G5 C5 D5 Bb5

let ring — — let ring — — grad. bend full — hold bend — grad. release — grad. bend \*full —

Fingerings: (0), 3, 1, 0, 3, 1, 0, 3, 1, 2, 2, (2), 1, 2, (2), 1, 3, 1, 0, 1, 0, 3, 1, (1)

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

C5 F5 G5

grad. bend full — let ring —

Fingerings: (3), 2, 3, 3, 1, 0, 1, 0, 3, 1, 3, 2, 0, 3, 3, (3), 1, 5, 5, 5, 5, 3, 2, 0, 3, 1

Gtr. 3 (dist.) 13 15

Gtr. 4 divisi

**End Rhy. Fig. 1**

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

**C**

Gtr. 2: w/ Rhy. Fig. 1, 1st 10 meas. only

G5 C5/E G5 F5 G5

Gtr. 3

1/2 1/4 let ring - P.M. - semi-harm.

C5 C5/E F5sus2 G5 15ma loco 15ma loco C5

semi-harm. P.H. full 1/2 full P.H. semi-harm. -

D5 Bb5 C5 F5 G5 Rhy. Fill 1 F5

Gtr. 2

8va loco

semi-harm. P.H. full

T 3 3 T 3 3

(0) 10 12 17 12 10 0 10 12 16 12 10 0 10 12 14 12 10 8 10 8 10 10 12 10 12 11 13 10 (13) 11 13 11 12 11 12 (12) 10 12

**D**

G5 F5 G5 End Rhy. Fill 1 G5 Rhy. Fig. 2

Gtr. 1 (w/o chorus) Gtr. 1

semi-harm. P.M. on (4)

full hold bend slight P.M. on (3)

Gtr. 3 divisi

C5/E F5 G5 F5

full 1/2

P.M. on (4)

17 17 18 17 17 17 17 X 17 17 17 17 16 0 17 15 0 14 14 0 14 12 0 11 0 10

G5 Bb5 C5 Bb C5/E Fsus2 F

⑤ lfr ⑥ lfr

P.M. on ④

G5 F5 G5 C5 D5 Bb5

w/ slide

\* < f full full

\*volume swell

C5 F5 G5 F5

w/ slide

**E** Gtr. 2: w/ Rhy. Fig. 2. 1st 10 meas. Gtr. 1 tacet

G5 F5 G5 C/E F5 G5 F5

End Rhy. Fig. 2

Gtr. 1 w/ slide 8va grad. slide

Gtr. 4

f grad. bend full 1/2 full let ring full hold bend





[illegible][illegible]

\*Slide back and forth near bridge while trilling.  
Actual fretted notes shown in parentheses.

C5 C5/E Fsus2 G5 F5 G5 C5  
 Gtr. 3  
 w/ B bender throughout  
 full 1/2 full  
 let ring—  
 full full full full  
 Gtr. 1  
 Gtr. 4  
 divisi  
 full 1/2 3/0 full 1/2  
 full full  
 full (5)

**Gtr. 3**

D5 Bb5 C5 F5

rake — — — — — full full

12 11 10 10 12 12 10 12 10 X 10 11 12 10 10 6 6 3 6 3 6 3 6 5 3

G5 F5 G5 Gtr. 3 F5

let ring — — — — — Gtr. 4 divisi let ring —

5 6 3 6 7 4 7 8 5 8 9 6 9 10 7 10 11 8 11 12 9 12 13 10 13 14 11 14 15 11 11 12 0 2

**[H]** Gtr. 2: w/ Rhy. Fig. 2, 1st 10 meas. only, simile G5 C5/E F5 Gtr. 1 tacet G5 F5 G5 Bb5 loco

8va — — — — — w/ B bender on (2) let ring — — — — — full full 15 15 14 (15) 14

w/ dist. A.H. — — — — — 1/2 full 1/2 full 1/2 full 17 17 17 17 17 17 15 17 15 17 5

**Gtr. 4**

let ring 1/2 full let ring — — — — — grad. slide

2 (2) (2) 0 3/9 7 8 6 8 8 6 8 6 9 9 7 5 7 5 3 3 1/4 5 (5) 3 12

Gtr. 3 tacet C5 C5/E Fsus2 Gtr. 1 G5 F5

13 12 0 12 0 0 11 0 0 10 0 0 9 0 0 0 8 8 8 8 8 6 8 6 7 6 (6) 12 10 10 10 9 9 7 7

Gtr. 3 divisi let ring — — — — — full let ring — — — — — full 1/2 let ring — — — — — full

C5 D5 Bb5 C5 F5

Gtr. 6 15ba — — — — — 8ba 3 3

Gtr. 3 divisi let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — —

full 1/2 full 7 7 6 (5) 4 (4) 2 2 (2) 10 6 5 10 7 8 7 10 0 11 9 7 9 7 (7) 5 3 5 0 5 3 5 3 5 0 4 0 3 0 1

\*Tuned an octave lower than guitar.





C5 G5

Gtr. 3 8va

loco

1/2 full 1/2 1/2

Gtr. 4

1/4

Gtr. 1

1/4

L.H. slide

Gtrs. 2 & 6 D5 C5 G

rit.

1/4 full 2 2 1 1/2 1/2

Gtr. 3

Gtr. 7 divisi

full 1/2 full

Gtr. 5

Gtr. 4 divisi

1/2

7 5 0 7 5 0 7 5

rit.

L.H. slide

\*R.H. & L.H. slides

L.H. slide

8va

24

\*Two-handed trill with R.H. & L.H. ring slides

# Hellecaster Stomp

Written by Will Ray

**A**

Lively ♩ = 140 (♩ - ♩ - ♩)

\* N.C. (A7)

(D7)

(A7)

(D7)

(A7)

Gtr. 1 (clean)

*f*

TAB

9 10 8 7 7 14 13 12 9 8 7 7 14 13 12 9 8 7 7

Gtr. 2 (clean)

let ring -

let ring -

TAB

2/7 9 8 7 7 14 13 12 9 8 7 7 14 13 12 9 8 7 7

\* Chord symbols represent suggested tonality.

(D7)

(E7)

(A7)

N.C.

(A7)

(D7)

8va

loco

grad. slide

14 14 14 16 16 12 14 15 12 14 10 12 12 (12) 19 9 8 7 7 14 13 12

10 10 10 12 12 10 12 9 10 10 7 9 9 9 9 (9) 17 9 8 7 7 14 13 12 12



(A7) (D7) (A7) (D7) (E7) (A7) N.C. *loco*

9 8 7 7 14 13 12 9 8 7 7 14 14 14 16 16 12 14 15 12 14 13 14 7

9 8 7 7 14 13 12 9 8 7 7 10 10 10 12 12 10 9 10 10 10 11 10 11

**B** Guitar Solo (Will Ray)  
N.C. (A7)

(D7) (B7)

8 7 5 X 7 8 7 5 6 7 (7) 7 7 6 7 6 5 10 9 7 9

10 9 7 8 9 (9) 7 (7) X 6 9 8 7 (7) 13 0 X X 10 10 9 10 9 10 10 9

(E7)

10 9 7 8 9 (9) 7 (7) X 6 9 8 7 (7) 13 0 X X 10 10 9 10 9 10 10 9

(A7) (D7) (D#7) (A7)

Harm. Harm.

X 8 7 7 X 12 6 7 X 6 7 7 7 7 7 7 7 9 9 10 10 10 9 10 9

(D7) (D#7)(E7)

10 11 10 8 9 9 9 7 7 9 8 7 9 7 6 7 0 7 6 7 7 6 5 0 5

The second system of the musical score for 'The Wind' consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with a long slur over the first six measures, a fifth finger (5) marking under the fourth measure, and a triplet of eighth notes in the seventh measure. The bottom staff is a guitar fretboard diagram with six lines. It shows a sequence of fret numbers: 3, 6, 4, 6, 4, 6, 4, 6, 4, 5, 4, 5, 4. A slur covers the first four frets (3-6). A 'full' pickup is indicated by an upward arrow at the 11th fret. The sequence continues with 8, 9, 10, 9, 10, and ends with a 'w/ slide' instruction.

The musical notation for the guitar solo in "Hotel California" is shown. The top staff is in treble clef with a key signature of two sharps (F# and C#). The solo begins with a wavy line indicating a vibrato or tremolo effect. The notes are: F#4, G#4, A4, B4, A4, G#4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G-65, F#-65, E-65, D-65, C#-65, B-66, A-66, G-66, F#-66, E-66, D-66, C#-66, B-67, A-67, G-67, F#-67, E-67, D-67, C#-67, B-68, A-68, G-68, F#-68, E-68, D-68, C#-68, B-69, A-69, G-69, F#-69, E-69, D-69, C#-69, B-70, A-70, G-70, F#-70, E-70, D-70, C#-70, B-71, A-71, G-71, F#-71, E-71, D-71, C#-71, B-72, A-72, G-72, F#-72, E-72, D-72, C#-72, B-73, A-73, G-73, F#-73, E-73, D-73, C#-73, B-74, A-74, G-74, F#-74, E-74, D-74, C#-74, B-75, A-75, G-75, F#-75, E-75, D-75, C#-75, B-76, A-76, G-76, F#-76, E-76, D-76, C#-76, B-77, A-77, G-77, F#-77, E-77, D-77, C#-77, B-78, A-78, G-78, F#-78, E-78, D-78, C#-78, B-79, A-79, G-79, F#-79, E-79, D-79, C#-79, B-80, A-80, G-80, F#-80, E-80, D-80, C#-80, B-81, A-81, G-81, F#-81, E-81, D-81, C#-81, B-82, A-82, G-82, F#-82, E-82, D-82, C#-82, B-83, A-83, G-83, F#-83, E-83, D-83, C#-83, B-84, A-84, G-84, F#-84, E-84, D-84, C#-84, B-85, A-85, G-85, F#-85, E-85, D-85, C#-85, B-86, A-86, G-86, F#-86, E-86, D-86, C#-86, B-87, A-87, G-87, F#-87, E-87, D-87, C#-87, B-88, A-88, G-88, F#-88, E-88, D-88, C#-88, B-89, A-89, G-89, F#-89, E-89, D-89, C#-89, B-90, A-90, G-90, F#-90, E-90, D-90, C#-90, B-91, A-91, G-91, F#-91, E-91, D-91, C#-91, B-92, A-92, G-92, F#-92, E-92, D-92, C#-92, B-93, A-93, G-93, F#-93, E-93, D-93, C#-93, B-94, A-94, G-94, F#-94, E-94, D-94, C#-94, B-95, A-95, G-95, F#-95, E-95, D-95, C#-95, B-96, A-96, G-96, F#-96, E-96, D-96, C#-96, B-97, A-97, G-97, F#-97, E-97, D-97, C#-97, B-98, A-98, G-98, F#-98, E-98, D-98, C#-98, B-99, A-99, G-99, F#-99, E-99, D-99, C#-99, B-100, A-100, G-100, F#-100, E-100, D-100, C#-100, B-101, A-101, G-101, F#-101, E-101, D-101, C#-101, B-102, A-102, G-102, F#-102, E-102, D-102, C#-102, B-103, A-103, G-103, F#-103, E-103, D-103, C#-103, B-104, A-104, G-104, F#-104, E-104, D-104, C#-104, B-105, A-105, G-105, F#-105, E-105, D-105, C#-105, B-106, A-106, G-106, F#-106, E

(A7) (E7) (A7)  
 let ring  
 full  
 full  
 full

[illegible]

(A7) (D7) (D#°7)

8va

w/ slide

w/ B bender full

full

15 19 20 20 21 20 19 X 18 17 17 (17) X 15 15 (15) 14 15 14 15 15 15 14 14

**C** Guitar Solo (John Jorgenson)  
N.C. (E7)

(A7)

8va

Gtr. 2 loco

\* grad. slide

(14) (14) 14 12 14 14 14 (14) 6 10 10 10 6 9 7 9 7 9 8 7 9 8 7 6 7 8

\* Tremelo pick while sliding

(A7) (D7) (D#°7) (A7) (E7)

8va even

9 9 7 9 7 9 7 9 7 9 8 7 9 11 10 9 10 11 12 9 10 (10) 14 17 15 17 15 14 15 15 17 17 16 17 17 14 17 14 16 14 16

(A7) (E7)

8va loco

14 (14) 16 14 13 14 12 12 X X 13 14 6 7 (7) 0 2 4 2 3 4 2 4 2 4 6 6 9 9

(A7) (D7) (D#°7) (A7) (E7)

11 9 11 12 11 12 14 13 12 14 13 14 14 14 (14) 11 12 11 12 12 13 12 13 14 14 9 11 12 11 12 13 14 13 14 10 12 10 9 12 14 12 10

(A7) (D7)

9 10 8 9 11 10 12 10 12 10 9 10 12 9 11 12 9 12 11 12 11 12 9 11 (11) 11 9 7 9 8 7



(B7)

(E7)

First system of guitar notation. Treble clef, key of D major (two sharps). The staff contains a melodic line with triplets and eighth notes. The fretboard diagram below shows the corresponding fingerings: (7) 7 7, 9 7 9 7, 10 7 5, 7 8, 7 5 9 7 5, 7 9 7 8, 9 7, 9 7 11, 11 10 9.

Second system of guitar notation. Treble clef, key of D major. The staff contains a melodic line with triplets and eighth notes. The fretboard diagram below shows the corresponding fingerings: 12 12 12, 12 12, 12 9 9 9 10 12 10 10, 10 12 11 11 11 14 15, 12 14, 12 14 15 15 (15) 12 14. Annotations include "let ring" and "1/2".

**D****Guitar Solo (Jerry Donahue)**

(A7)

(D7)

(D#°7)

(A7)

(E7)

(A7)

Gtr. 2 N.C.(E7)

Third system of guitar notation. Treble clef, key of D major. The staff contains a melodic line with triplets and eighth notes. The fretboard diagram below shows the corresponding fingerings: 17 14, 12 14 17, 15 17 16 17, 17 10, 17 19 20 21, 21 16 19 17, 10 17. Annotations include "8va", "loco", "Gtr. 3 divisi", "full", and "let ring".

Fourth system of guitar notation. Treble clef, key of D major. The staff contains a melodic line with triplets and eighth notes. The fretboard diagram below shows the corresponding fingerings: (4) 6 7 8 9 10, 9 11 9 10 11 12, 11 12 8 10, (8) 6 7, 9 7 5 7, 7 5 7. Annotations include "Gtr. 3", "let ring", "1/2", "grad. slide p", "f", and "full".

Fifth system of guitar notation. Treble clef, key of D major. The staff contains a melodic line with triplets and eighth notes. The fretboard diagram below shows the corresponding fingerings: (7) 7, 10 12 10 (10), 9 (9), 7 7, 4 (4) 13 9 10 13, 11 14, 11 14 (11), 9 12. Annotations include "(A7)", "(E7)", "grad. release", "hold bend", "full", and "let ring".

Sixth system of guitar notation. Treble clef, key of D major. The staff contains a melodic line with triplets and eighth notes. The fretboard diagram below shows the corresponding fingerings: (9) 9 12 7 9 (7), 6 7 (6) 9 9, 8 10 8 10 (10), 8 9 10 9 9 (9) (9) 7 6, 6 9 14 14 15 17. Annotations include "(A7)", "(D7)", "(D#°7)", "(A7)", "let ring", "1 1/2 hold bend", "full", and "hold bend".

8va (D7) loco

let ring ————

full hold bend

1 1/2 hold bend 1 1/2

17 17 15 17 19 17 15 17 17 17 15 17 (17) 14 16 X 12 X 10 8 10 (10)

(B7) (E7)

let ring ————

1/2 1/2 1/2 full

9 9 8 7 10 7 10 7 9 11 10 8 12 9 11 9 12 10 11 9 11 9 7 8 (8) 8 6 8 (6) 9 9 10 10 11 11

(A7)

grad. bend full

1/2 full

let ring ————

(10) (10) 7 7 9 9 (9) 5 7 (7) 5 3 2 0 1 2 2 2 2

(D7) (D#°7) (A7) (E7) (A7) N.C. (drum break)

hold bend

let ring ————

1 1/2 hold bend 1/2

4 2 1 4 2 4 (4) 1 2 4 (4) 2 5 4 9 (3) 4 4

E N.C.(A7) (D7) (D7)

9 8 7 7 14 13 12 9 8 7 7 14 13 12

10 9 8 8 15 14 13 10 9 8 8 15 14 13

let ring ————

9 8 7 7 14 13 12 9 8 7 5 12 11 10 12 12 13

4 7 6 8 7 7 14 13 12 4 7 6 8 7 9 16 16 15 15 14 14 14 15 15





# Passion

Written by Tonino Baliardo, Maurice Baliardo, Andre Reyes, Jacques Baliardo,  
Nicholas Reyes, Chico Bouchikhi and Dominique Droin

## A Intro

Slow and Mysterious ♩ = 54

F#m(addb6)

E<sub>6</sub><sup>7</sup>

## B

F#m(addb6)

E<sub>6</sub><sup>7</sup>

Gtr. 2 (dist.)

ff 1/2 fdbk. 15ma loco

TAB

Gtr. 1 (clean)

mf let ring throughout Rhy. Fig. 1 pitch: A

TAB

F#m(addb6)

E<sub>6</sub><sup>7</sup>

\*Dmaj9/A

E<sub>6</sub><sup>7</sup>

15ma loco w/ bar w/ bar +1 P.H. 1/2 w/ bar -1/2 P.M. 3 3

pitch: A

TAB

\*Bass plays D.

## C

Gtr. 1: w/ Rhy. Fig. 1, simile

Aadd9

F#m(addb6)

E<sub>6</sub><sup>7</sup>

F#m(addb6)

3 3 string noise P.M. 1/2 1/2 1/2 1/2

TAB

End Rhy. Fig. 1

Rhy. Fig. 2

Gtr. 3 (clean)

mp w/ chorus

TAB

[illegible]

# E Guitar Solo

Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 2, simile

F#m(addb6)

15ma

loco

E<sub>6</sub><sup>7</sup>

F#m(addb6)

15ma

loco

musical notation for the first system, including treble and bass staves with fret numbers and performance instructions like P.H., full, semi-harm., grad. release, and 3.

pitch: G

pitch: E

E<sub>6</sub><sup>7</sup>

Dmaj9/A

-1/2

E<sub>6</sub><sup>7</sup>

semi-harm.

w/ bar

-1/2

semi-harm.

musical notation for the second system, including treble and bass staves with fret numbers and performance instructions like semi-harm., w/ bar, and -1/2.

Gtr. 1: w/ Rhy. Fig. 3, simile

F#m

Aadd9

8va

musical notation for the third system, including treble and bass staves with fret numbers and performance instructions like grad. slide, full, and grad. release.

C#m

8va

E

musical notation for the fourth system, including treble and bass staves with fret numbers and performance instructions like full, T, and 3.

B

F#m

A

Gtr. 2 8va ~ loco

8va

loco

musical notation for the fifth system, including treble and bass staves with fret numbers and performance instructions like P.H., full, and T.

pitch: C#

Gtr. 1

musical notation for the sixth system, including treble and bass staves with fret numbers and performance instructions like tapped trill.

\*tapped trill



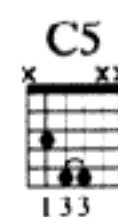
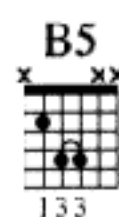
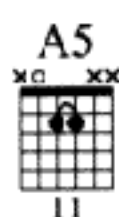


# Help I've Fallen (And I Can't Get Up)

Written by Will Ray

## A Intro

Moderate Rock ♩ = 112



Gtr. 1 (clean)

N.C.(E)

(Em)

(E)

(Em)

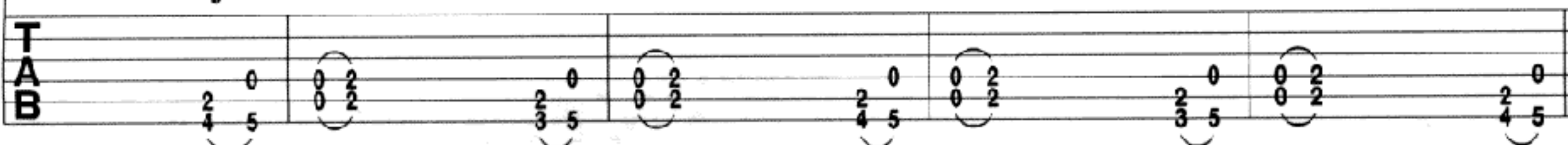


Gtr. 2 (clean) Will Ray



Gtr. 3 (clean)  
divisi

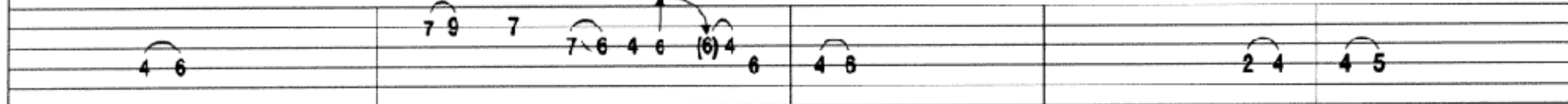
mf



## B

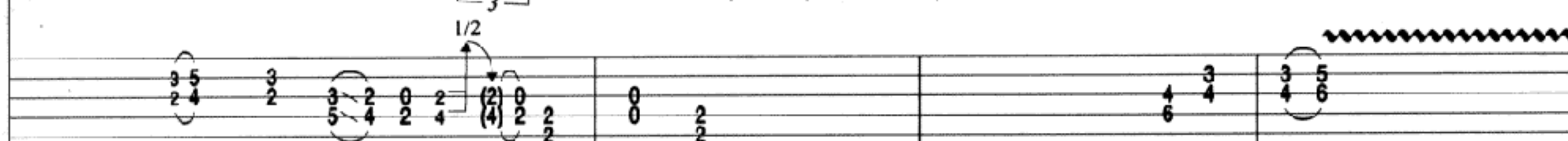
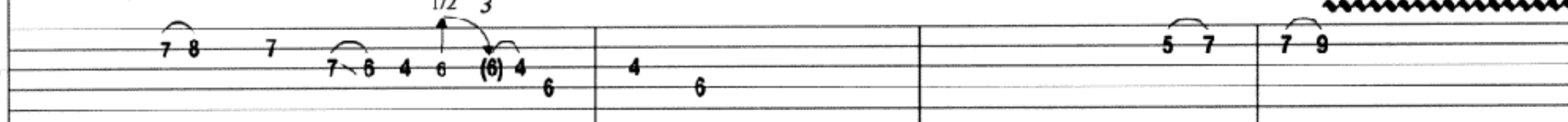
(E)

(A7)



(E)

(C#m)



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Sheet music for guitar, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The music is divided into two systems, each with a treble staff and a bass staff. The first system includes a treble staff with a melodic line and a bass staff with a bass line. The second system includes a treble staff with a melodic line and a bass staff with a bass line. The music is marked with various guitar techniques, including bends, vibrato, and double stops. The key signature is F# C# G#.

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A7

A#°7

N.C.

8va

loco

9 8

9 8 11 12 11 14 15 14 17 18 17 20 21

5 7 5

Gtr. 2

Gtr. 2

Gtr. 3 divisi

3 5 8 6 8 11 9 11 14 12 14 17 15

4/4 3/2

Gtr. 4

Gtr. 3 divisi

P.M. ---

5 5

8 5 5 6 5 6 6 3 5 3

0 0

7 7

E7

B7

E7

7 9

1/2 1/2 1/2 1/2

6 9 9 9 9 (9) 7 8

7 8 (8) (8)

let ring ---

0 1 2 3

2 3 4

3 5

2 4

full full full 1/2

5 5 5 5 5 (5) 3 5 3 5

4 4

End Rhy. Fig. 1

P.M. ---

P.M. ---

12 12

12 12

X

12 12 12

12 12 12





A5 B5 C5 D5

Gtr. 4 *mp*

Gtr. 1 *f*

Gtr. 2

4 5 6 7 6 7 5 6 6 7 8 9 8 9 7 8 7 8 9 10 9 10 8 9 9 10 11 12 11 12 10 11

6 7 6 7 8 9 8 9 9 10 9 10 11 12 11 12

Gtr. 3: w/ Fill 1  
E

End Double-Time Feel

— (cont. in notation)

full full full full 1/2 1/2 w/ bridge pickup on 1/2

10 10 10 12 10 (10) 9 10 (10) 9 11 (11) 9 11 9 9 2 (2)

full full full full 1/2 1/2

11 11 11 12 11 (11) 9 11 (11) 9 11 (11) 9 9 7 9

Fill 1  
Gtr. 3

1/2 1/2 1/2 1/2 1/2 1/2

9 9 9 9 9 7 9 (9) 7 10 (10) 9 11 9 9

T  
A  
B

### **E** Guitar Solo

E7

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in G major, 4/4 time, with a treble clef and a key signature of two sharps. The melody is written on a single staff and includes various musical notations such as eighth notes, quarter notes, and slurs. The second system contains the guitar accompaniment, written on a single staff with fret numbers (0, 3, 4, 2, 0, 4, 2, 0, 4, 2, 0, 4, 5, 2, 4, 5, 2, 4, 5, 4, 0, 5, 4, 0, 5, 4, 6, 0, 9, 11, 0, 9, 9, 11, 0, 9, 11, 0, 9, 12, 0, 9) indicating the frets to be played. The accompaniment is written in a style that suggests a specific guitar technique, possibly a fingerstyle or a specific strumming pattern.

Gtr. 4

slight P.M. throughout

[illegible]

A7

The first system of the musical score for 'The Rose Tree' consists of a treble clef staff and a guitar fretboard diagram. The treble staff is in the key of D major (indicated by two sharps) and 3/4 time. The melody is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4-E4 (beamed eighth notes), D4 (quarter). The guitar diagram shows the fretting for this melody: 0 (D), 4 (E), 5 (F#), 7 (G), 6 (A), 5 (B), 5 (A), 6 (G), 0 (D).

E7

C#m

 $\delta v \alpha$ 

switch to  
neck pickup

w/ B bender

full

The second system of musical notation continues the piece. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, featuring a mix of eighth and sixteenth notes, with some notes marked with 'x' indicating a specific technique. The chord progression is indicated by 'E7' and 'C#m'. The notation includes various musical symbols such as slurs, ties, and dynamic markings. Below the staff, there are two rows of fret numbers for the guitar. The first row contains fret numbers: 2, 4, 2, 1, X, 0, 1, 0, 5, 4, 0, 9, 9, X. The second row contains fret numbers: 12, 13, 0, 12, 12, 16, 12, 12, 12, 12. To the right of the fret numbers, there are three sets of fret numbers for a different position: 12/12, 12/12, 12/12, 16/15, 16/15, 16/15. Above these fret numbers, there are three upward-pointing arrows, each labeled 'full'. To the right of the first arrow, there is a dashed line labeled 'w/ B bender'. To the right of the second arrow, there is a dashed line labeled 'switch to neck pickup'. To the right of the third arrow, there is a dashed line labeled 'delta'.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The melody is written in 4/4 time, featuring a series of eighth and quarter notes, with some measures containing beamed eighth notes and a final measure with a quarter note and a half note. The second system consists of two staves. The top staff is a guitar fretboard diagram showing fingerings for the melody, with numbers 0, 4, 5, 6, 7, and 8 indicating fret positions. The bottom staff is a guitar fretboard diagram showing fingerings for the bass line, with numbers 0, 4, 5, 6, 7, and 8 indicating fret positions.

8va B A7 *loco*

let ring

full

w/ B bender

full

E7

let ring

full

ff

full

1/2

B7 E7

full

1/2

full

1/2

full

full

full

full



Gtr. 1

Str. 1

w/ dist. & wah-wah

let ring - - - - |

grad. release

full full full full full full 2

12 15 12 15 15 15 12 17

12 17 (17) (17) 12 15 12 15 12 15 12 15 12 10 12 14 12

15 14 13

\* Chords implied by organ.

A9/C#

8va

grad. slides.

L.H. slide.

15 12 15 12 15 12 15 13 16 14 14 18 15 0 14/15 14/15 15/17 17/18 19 20 21/20 20/19 19/18

E7#9

C#m

8va

loco

grad. slides

L.H. slide

\*R.H. slide

grad. slides

L.H. slide

18 18 17 15 14 12 15 12 15 12 15 12 15 14 17 14 19 15 19 16 21 17 22 18 22 18 21 18 21 18 21 18 19 16 18 16 17 14 16 13 15 11

\*Trill in 12th pos. on (2)& (3) while pitch shifting w/ R.H. slide throughout.

B

A

E7#9

Musical score for "The Wind" by John Williams, featuring a guitar solo. The score includes a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written on a single staff. Below the staff, there are guitar-specific instructions and fretboard diagrams. The first measure is marked "L.H. slide" with a dashed line. The second measure is marked "full" with an arrow. The third measure is marked "L.H. slide" with a dashed line. The fourth measure is marked "grad. slide". The fifth measure is marked "w/ chorus" and "let (1) ring". The fretboard diagrams show the left hand positions for each measure, with fingerings and slide indications.

\* Fret ③ w/ L.H. index finger.

B7#9

E7#9

E7

Gtr. 1 (clean)

[illegible]

Gtr. 2  
*divisi*

Gtr. 4: w/ Rhy. Fig. 1, simile

E7

A9

Gtr. 1 8va

Gtr. 2

Gtr. 3 *divisi*

P.M. on (4)

E7 E7#9 E7 C#m

8va

8va

8va

*mf* *f*

*loco*

Gtrs. 3 & 4 *tacet*

B A7 A#°7 N.C.

8va

8va

*loco*

Gtr. 2

Gtr. 3 *divisi*

E7

B7

E7

E

Measure 1: Treble staff has a half note E4, quarter note D4, quarter note C4, and a half note B3. Bass staff has frets 4 and 6. Chord: E7.

Measure 2: Treble staff has a half note A3, quarter note G3, quarter note F3, and a half note E3. Bass staff has frets 6, 6, 6, 6, 6, 6, and a triplet of 6s. Chord: B7.

Measure 3: Treble staff has a half note D4, quarter note C4, quarter note B3, and a half note A3. Bass staff has frets 6, 6, 6, 6, 6, 6, and a triplet of 6s. Chord: E7.

Measure 4: Treble staff has a half note G3, quarter note F3, quarter note E3, and a half note D3. Bass staff has frets 0, 1, 2, 3, 2, 3, 4. Chord: E. Instruction: let ring.

H

Gtr. 4: w/ Rhy. Fig. 2, simile

Measure 5: Treble staff has a half note G5, quarter note F5, quarter note E5, and a half note D5. Bass staff has frets 5, 4, 5, 4, 5, 5, 3, 4, 5, 4. Chord: G5. Instruction: let ring.

Measure 6: Treble staff has a half note C5, quarter note B4, quarter note A4, and a half note G4. Bass staff has frets 0, 2, 2, 2, 0, 1, 2, 0. Chord: E. Instruction: let ring.

Measure 7: Treble staff has a half note F5, quarter note E5, quarter note D5, and a half note C5. Bass staff has frets 3, 4, 5, 4, 5, 5, 3, 3, 3. Chord: G5. Instruction: let ring.

Measure 8: Treble staff has a half note B4, quarter note A4, quarter note G4, and a half note F4. Bass staff has frets 0, 2, 2, 2, 0, 1, 2, 2. Chord: E. Instruction: let ring.

Measure 9: Treble staff has a half note A5, quarter note G5, quarter note F5, and a half note E5. Bass staff has frets 0, 2, 2, 0, (0). Chord: A5. Instruction: let ring.

Measure 10: Treble staff has a half note D5, quarter note C5, quarter note B4, and a half note A4. Bass staff has frets 2, 2, 2, 2, (2). Chord: B5. Instruction: let ring.

Measure 11: Treble staff has a half note G5, quarter note F5, quarter note E5, and a half note D5. Bass staff has frets 3, 3, 3, 3, (3). Chord: C5. Instruction: let ring.

Measure 12: Treble staff has a half note F5, quarter note E5, quarter note D5, and a half note C5. Bass staff has frets 5, 5, 5, 5, (5). Chord: D5. Instruction: let ring.

Measure 13: Treble staff has a half note A5, quarter note G5, quarter note F5, and a half note E5. Bass staff has frets 8, 7, 7, 7, 7, 7, 5, 7, 7, 7. Chord: A5. Instruction: let ring.

Measure 14: Treble staff has a half note D5, quarter note C5, quarter note B4, and a half note A4. Bass staff has frets 7, 5, 7, 5, 7, 5, 0, 7, 5, 0. Chord: A5. Instruction: let ring.

Measure 15: Treble staff has a half note G5, quarter note F5, quarter note E5, and a half note D5. Bass staff has frets 7, 5, 7, 5, 7, 5, 0, 7, 5, 0. Chord: A5. Instruction: let ring.

Measure 16: Treble staff has a half note C5, quarter note B4, quarter note A4, and a half note G4. Bass staff has frets 7, 5, 7, 5, 7, 5, 0, 7, 5, 0. Chord: A5. Instruction: let ring.



Gtr. 1

A5 B5 C5 D5

*f*

Gtr. 2

Gtr. 4

A5 B5 C5 D5

Gtr. 3: w/ Fill 1

E

# Menage: The Beak/The Claw

## The Beak

Written by Jerry Donahue

### A Freely

Gtr. 1 (clean) Jerry Donahue

Chord progressions: A7, N.C., A<sup>o</sup>7, B<sup>o</sup> D6, A<sup>o</sup>, A, D5, D7, N.C., D7/F# D<sup>7</sup><sub>5</sub>, N.C., A7, N.C., A<sup>7</sup><sub>5</sub>, G6 F9 E7, E7, N.C., G5, A7sus4, A.

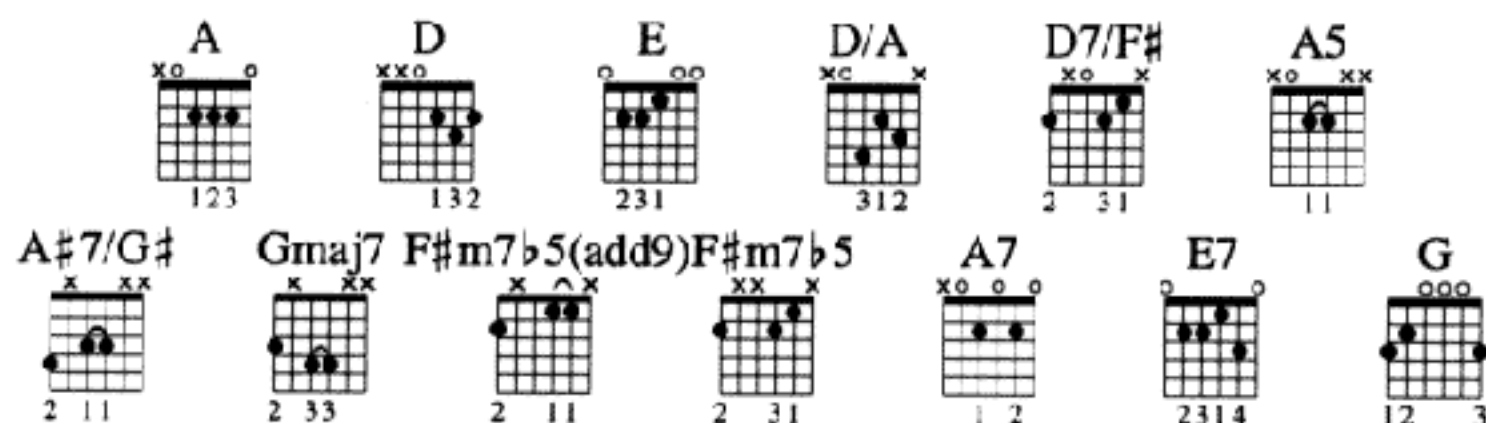
Performance instructions: *f*, w/ hybrid picking throughout, let ring, full, hold bend, 1/2, full, accel., rit., let ring throughout, \*full, 1/2, full, Harm., P.M., grad. slide, rit., grad. bend full.

Tablature includes fret numbers (e.g., 5, 6, 7, 8, 9, 10, 12) and fingering (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12).

# Menage: The Beak/The Claw

## The Claw

By Jerry Reed



**B**

Half-Time Country Bop ♩ = 134

Gtr. 1 N.C.

A  
Rhy. Fig. 1

Gtr. 2  
(acous.)

D

*mf*

let ring throughout

A

E

D

A

N.C.

End Rhy. Fig. 1

Gtr. 2: w/ Rhy. Fig. 1, simile

A



D A

E DA E A D A

Gtr. 2

slight P.M.

D/A A N.C.

slight P.M. full P.M.

**C** Gtr. 2: w/ Rhy. Fig. 1, simile

A D

A

E

DA

E

Gr. 2

A

D

A

E

D

\*Behind-the-nut variety  
contrary motion bend.

A

D A E D7/F#

let ring ——— let ring ——— grad. slide let ring ———

1/4 full

A D

let ring ——— let ring ——— let ring ——— let ring ———

full hold bend full hold bend full hold bend

1/2 3/4

A5 A#7/G# Cmaj7 F#m7b5(add9)E

let ring throughout

D7/F# A7 E7 D7/F#

grad. release full 1/2 full hold bend full hold bend 1/2 full 1/2

P.M. ———

\*Downstemmed notes played with pick throughout



**D**Gtr. 2 tacet  
N.C.(A7)

Gtr. 1

(D7add4)

(A7)

*f*

full

full

1/2

Gtr. 3 (elec.) John Jorgenson

*mf*

w/slide

grad. slide

(E<sub>5</sub><sup>7</sup>)

(D7/F#)

(A7)

(D7/F#)

full

1/2

grad. slide

**E**

Gtr. 2: w/ Rhy. Fig. 1, 2 4/5 times, simile

Gtr. 3 tacet

(A7)

(E)

A

let ring

grad. slide

full

hold bend

D A E \*D/F# A

let ring -- - let ring -- - let ring throughout

1/2 full full 1/2

\*Bass plays F#.

D 8va A

3 1/4 full full full full

E D A

8va loco

full hold bend full hold bend full hold bend

D loco A

8va

full 1/2 1/4

let ring --

E D G

Gtr. 2

let ring

F Gtr. 2: w/ Rhy Fig. 1 A

D A

E Gtr. 2 DA

grad. slide full

Gtr. 2: w/Rhy. Fig. 1, 1st 4 meas. only

A D

A E D A

Gtr. 2 rit.

1/2 1/2 1/2 1/2

A Tempo

let ring --- rake --- let ring ---

full full



**Written by John Jorgenson**

## **A** Intro

D

Em

**B**

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, voice, and bass. The guitar part is in the key of D major (indicated by two sharps) and features a complex sequence of notes and rests. The vocal melody is written in the treble clef, and the bass line is in the bass clef. The guitar chords are listed at the top: Em, G, A, C, D, B7. The guitar part includes a fretboard diagram showing the notes and rests for the first few measures. The bass line provides a steady accompaniment. The score is presented in a clear, professional layout with a white background and black text and notation.

Em G A C D

The image displays a musical score for guitar. At the top, five chords are listed: Em, G, A, C, and D. Below these, a melody line is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some measures containing slurs. Below the melody line, a fretboard diagram is shown, consisting of five horizontal lines representing the strings. Fingering numbers (0, 1, 2, 3, 4, 5) are placed on the lines to indicate finger positions. The diagram is divided into five measures, each corresponding to one of the chords listed at the top. The first measure (Em) shows a sequence of notes: 0, 3, 5, 0, 3, 0, 0, 2, 0. The second measure (G) shows: 2, 0, 3, 0, 3, 2, 0, 3. The third measure (A) shows: 0, 3, 5, 0, 3, 5, 5, 5, 8. The fourth measure (C) shows: 7, (7), 0, 3, 0, 3, 2, 0, 3. The fifth measure (D) shows: 0, 3, 0, 3, 2, 0, 3. The fretboard diagram is divided into five measures, each corresponding to one of the chords listed at the top.

Em G A C D Em

swing throughout

Gtr. 1

Gtr. 4 *divisi.* let ring

### C Guitar Solo (Will Ray)

Gtr. 1 tacet

G D C

Gtrs. 2 & 3

Gtr. 4

w/ B bender throughout

let ring - - - - -

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

full

D G D

let ring - - - - - let ring - - - - - let ring - - - - - w/ slide - - - - -

full

\*Slant bar technique with slide worn on ring finger.



**D**

C B7 Em G  
(cont. strum simile)

Gtr. 4 Gtr. 1 (coll' 8va)

w/ slide -| slight P.M. - - - - -

\*Gtr. 1 (Gtr. 4 coll' 8va) *divisi*

\*Dbld. an octave higher by another gtr. using same positions (See TAB).

A C D Em G

**E Guitar Solo**

A C D Em Am C

Gtr. 1 Gtr. 5

Gtr. 5 *divisi* full hold bend

D F G Am C

8va

full full

D F G E7

*loco*

Gtr. 5 (loco)

Gtr. 1 *divisi* full

8ba full

**F** Guitar Solo

Am C D F

Gtr. 5 *tacet*

Gtr. 1 *loco*

8ba

1/2

G Am C D

*loco*

8ba

**G** Guitar Solo (Jerry Donahue)

F G Am C

Gtr. 6

Gtr. 1 *divisi*

full

G F G C

let ring

let ring

let ring

let ring

full

full

hold bend

full

hold bend

G F B7 Gtr. 1 (Gtr. 4 coll' 8va)

let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — —

H Em G A C D

1/2

Em G A C D

Em G A N.C. C D Em E5 G A5

Gtr. 1 (coll' 8va)

Gtrs. 2 & 3

Gtr. 6

Gtr. 1 divisi

Gtr. 2

Gtr. 1

loco

8ba

coll' 8va

C D Em N.C. Em(add9)

loco

8ba